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and lauds him to the skies because he depicted with such truth the simple daily occupations of the common people who lived around him. Surely there is a text for a sermon in this, which is, if we read it aright, that every art student in the United States should occupy himself with depicting the characteristics of the inhabitants of the region in which he lives.

ERNEST KNAUFFT.

#### TAPESTRY PAINTING NOTES.

To be sparing with the special liquid medium prepared for use with the Grénié dyes is false economy; for the medium greatly facilitates one's work in painting, since its properties tend to keep the color on the surface of the canvas provisionally while the work is in progress; nothing can be more vexatious than to find the dyes sinking away as they dry, which they will infallibly do if mixed with water only or with an insufficient quantity of medium.

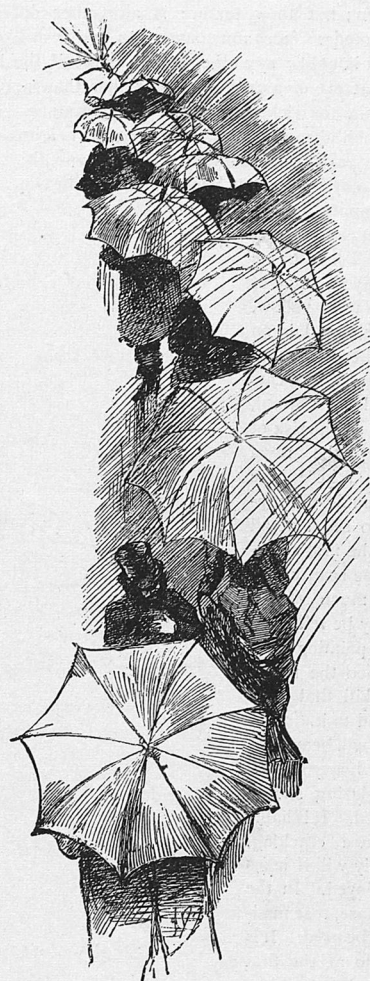
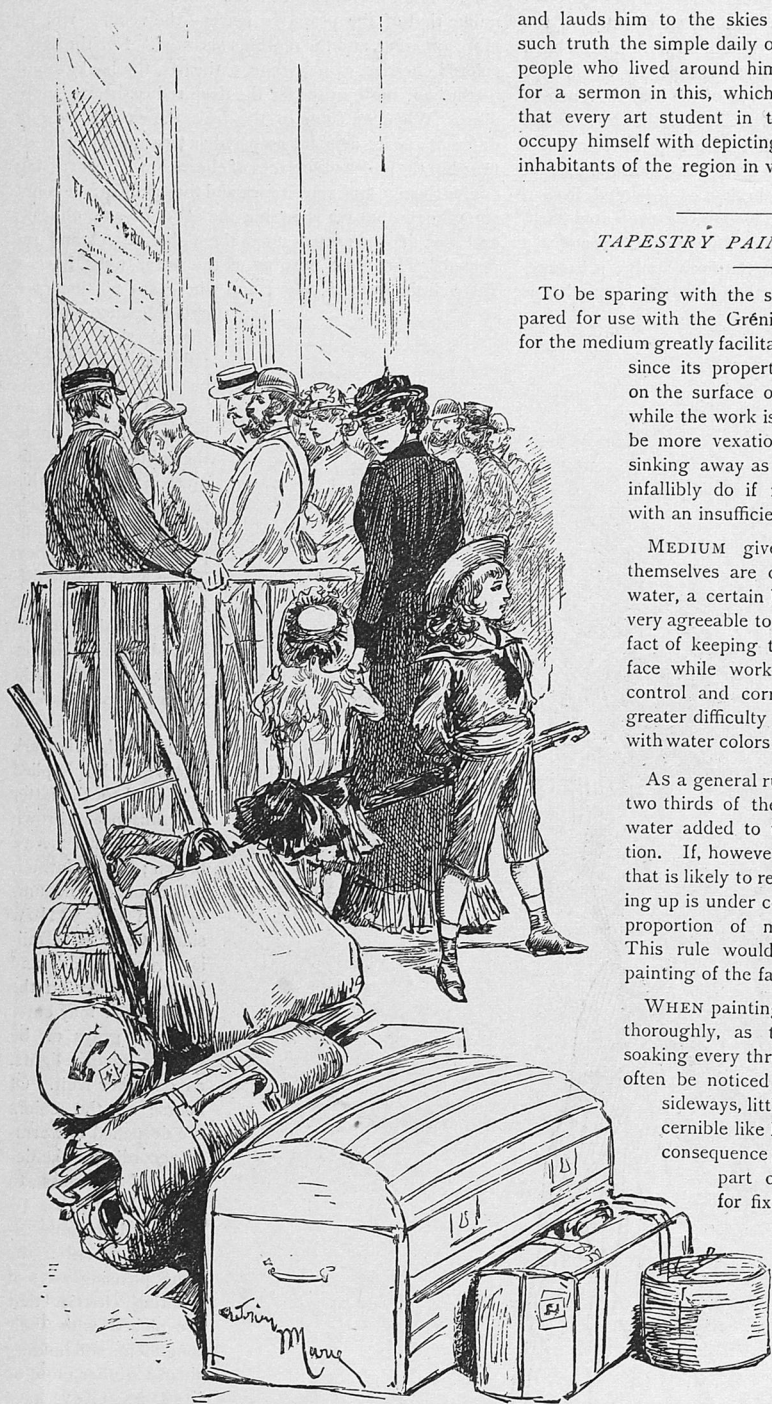
MEDIUM gives the colors, which by themselves are only of the consistency of water, a certain body. This renders them very agreeable to work with. Moreover, the fact of keeping the colors thus on the surface while working enables the artist to control and correct his painting without greater difficulty than he would experience with water colors on paper or oils on canvas.

As a general rule, for large washes about two thirds of the medium to one third of water added to the dyes is a good proportion. If, however, any part of the picture that is likely to require modelling and working up is under consideration, then a larger proportion of medium should be used. This rule would especially apply to the painting of the face and limbs.

WHEN painting large surfaces freely and thoroughly, as they should be painted, soaking every thread of the material, it will often be noticed that when dry, if viewed sideways, little sparkling grains are discernible like hoar-frost. This is of no consequence; it is merely a component part of the medium necessary for fixing the dyes, the visible presence of which will totally disappear in the process of steaming.

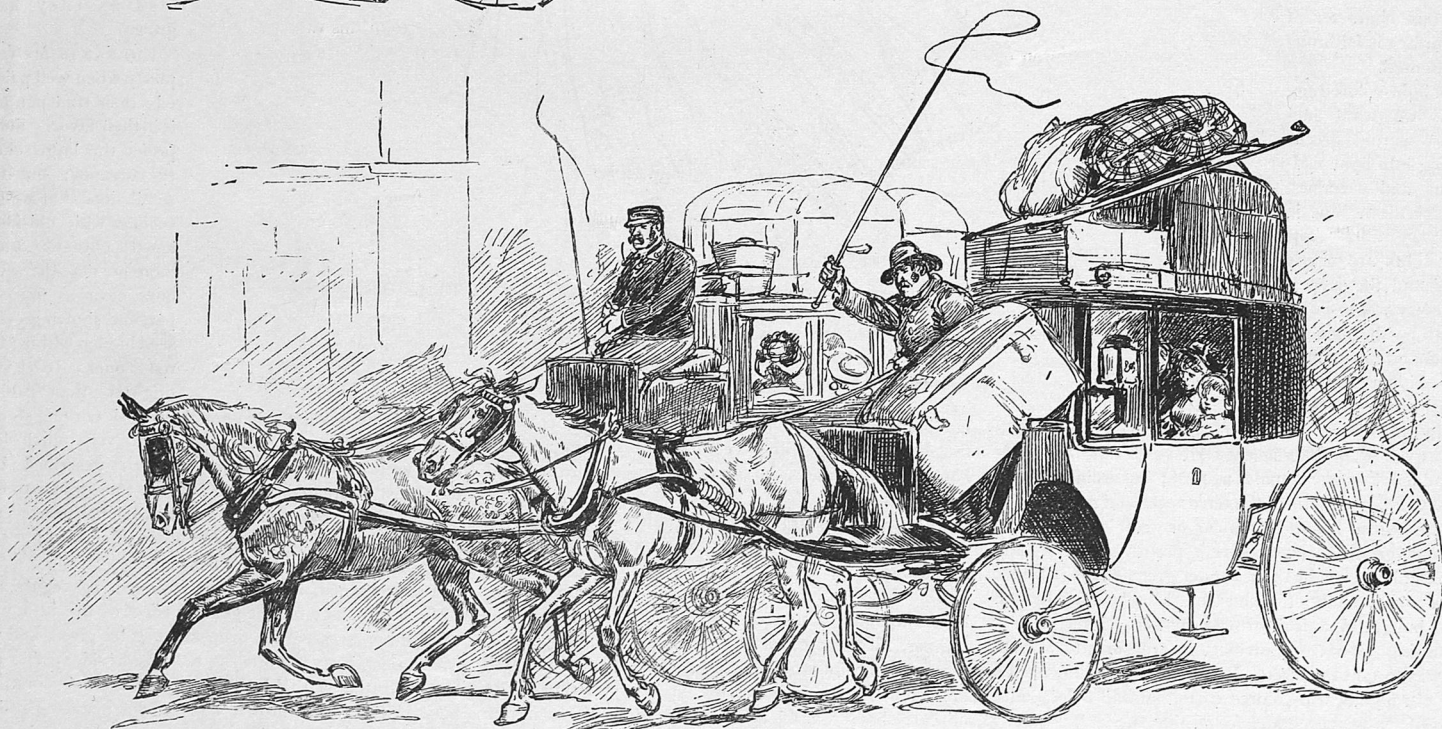
It may be well to call attention to the fact

that the knife has very little if any effect on silk or linen, its use being useful on wool canvas only. The best and most finished effects can therefore be obtained with this



latter material. The permanency and exquisite softness consequent to the process of steaming also is attainable only when the work is executed on wool. The colors cannot be fixed in the same manner on linen, and although it is possible to fix them by steaming on silk canvas, the process does not have the same charming results. The apparatus (cylinder boiler and gas stove) used for steaming painted tapestry was illustrated and described in *The Art Amateur*, April, 1889.

EMMA HAYWOOD.



PEN DRAWING FOR PHOTO-ENGRAVING. LONDON SKETCHES BY ADRIEN MARIE.